

Mansard forms. At the present time the English Renaissance and Gothic are in favor again, and palladian is regarded with disfavor. Painting and sculpture undergo variations of fashion as to standards and methods. The same is true of literature.

Poetry and novels follow phases of fashion. A successful novel makes imitations and sets a fashion for a time. Types of heroes and ideals of character come and go by fashion.

The type of the man-as-he-should-be varies by fashion, and this type exerts a great selection in the education of the young.

Educational methods run through fashions. Fads in methods of teaching arise, are advocated with great emphasis, have their run, decline, and disappear. There are fashions of standing, walking, sitting, gesture, language (slang, expletives), pronunciation,

key of the voice, inflection, and sentence accent; fashions in

shaking hands, dancing, eating and drinking, showing respect,

visiting, foods, hours of meals, and deportment.

When snuff was taken attitudes and gestures in taking it were cultivated

which were thought stylish. Fashion determines what type of

female beauty is at a time preferred, — plump or *svelte*, blond or

brunette, large or petite, red-haired or black-haired.

When was that " simple time of our fathers " when people were too sensible

to care for fashions ? It certainly was before the Pharaohs and

perhaps before the glacial epoch. Isaiah (iii. 16) rebukes the

follies of fashion. Chrysostom preached to the early church

against tricks and manners of gesture- and walk which had

been learned in the theater. Since literature has existed moral-

ists have satirized fashion. Galton has noticed what any one

may verify, — that old portraits show " indisputable

signs of one  
 predominant type of face supplanting another." "  
 If we may  
 believe caricaturists, the fleshiness and obesity of  
 many English  
 men and women in the earlier years of this century  
 [nineteenth]  
 must have been prodigious." <sup>1</sup> Part of this  
 phenomenon may be  
 due to the fashion of painting. The portrait painter  
 warps all his  
 subjects toward the current standard of " good  
 looks," but it is  
 more probable that there is a true play of  
 variation. Platycnem-  
 ism and the pierced olecranon run in groups for a  
 time. Then

<sup>1</sup> Galton, *Human Faculty* ^ 6, .8.